DOCUMENT RESUME

ED 204 798 CS 206 505

TITLE Rhetoric and Public Address: Abstracts of Doctoral Dissertations Published in "Dissertation Abstracts International," January through June 1981 (Vol. 41 Nos. 7 through 12).
INSTITUTION ERIC Clearinghouse on Reading and Communication Skills, Urbana, Ill.
PUB DATE 81
NOTE 9p.: Pages may be marginally legible.

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Annotated Bibliographies; *Discourse Analysis; *Doctoral Dissertations; Foreign Countries; Higher Education; Persuasive Discourse; Politics; *Popular Culture; *Public Speaking; Religion; *Rhetoric; *Rhetorical Criticism; United States History
IDENTIFIERS Charisma; Jamaica; Presidential Campaigns

ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 12 titles deal with the following topics: (1) John F. Kennedy's rhetoric during the 1960 West Virginia presidential primary; (2) male and female modes of rhetoric; (3) charismatic communication and faith healers; (4) the ideology and rhetorical tactics of selected antiwar protest groups in the Vietnam era; (5) the rhetorical monitoring patterns of selected political communicators; (6) the rhetoric of inaugural prayer--how clergymen have participated in United States Presidential inaugurations; (7) the role played by Charles Sumner in the ratification of the Treaty for Alaska; (8) the application of House's 1976 theory of charisma in the study of speeches by American charismatic leaders; (9) the speaking of Barry Goldwater from 1969 to 1974; (10) the influence of the apostle Paul on the rhetoric of the Jansenists; (11) a history, theory, and criticism of rock song and social conflict rhetoric from 1965 to 1970; and (12) the art of Jamaican oral narrative performance. (RL)

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RHETORIC AND PUBLIC ADDRESS:

Abstracts of Doctoral Dissertations Published in Dissertation Abstracts International, January through June 1981 (Vol. 41 Nos. 7 through 12)

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Abstracts of the following dissertations are included in this collection:

Crews, James McRae, Jr.

J.F.K. AND THE MOUNTAINEERS: JOHN F. KENNEDY'S RHETORIC IN THE 1960 WEST VIRGINIA PRESIDENTIAL PRIMARY

Hardman, Pamela Sue

MALE AND FEMALE MODES OF RHETORIC: A CONTENT ANALYSIS

Lewis, Todd Vernon

CHARISMATIC COMMUNICATION AND FAITH HEALERS: A CRITICAL STUDY OF RHETORICAL BEHAVIOR

Linder, Patricia Lofton

WORLD-VIEW AND RHETORICAL CHOICE: THE IDEOLOGY AND TACTICS OF SELECTED ANTI-WAR PROTEST GROUPS IN THE VIETNAM ERA

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AN EXPLORATORY INVESTIGATION OF HOUSE'S 1976 THEORY OF CHARISMA AS REVEALED IN THE SPEECHES OF AMERICAN CHARISMATIC LEADERS

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A RHETORICAL ANALYSIS OF THE SPEAKING OF BARRY MORRIS GOLDWATER, 1969-1974

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TEARS OF RAGE: A HISTORY, THEORY, AND CRITICISM OF ROCK SONG AND SOCIAL CONFLICT RHETORIC, 1965-1970

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THE ART OF JAMAICAN ORAL NARRATIVE PERFORMANCE

J. F. K. AND THE MOUNTAINEERS: JOHN F. KENNEDY'S RHETORIC IN THE 1960 WEST VIRGINIA PRESIDENTIAL PRIMARY

Order No. 8104859

CREWS, JAMES MCRAE, JR., PH.D. *The Florida State University*, 1980. 344pp. Major Professor: Gregg Phifer

This study presents an examination and analysis of John F. Kennedy's rhetoric in the 1960 presidential primary. First, a survey is made of Kennedy's political background prior to the West Virginia primary. Kennedy's early congressional and senatorial campaigns are discussed, along with his fortunately unsuccessful bid for the 1956 Democratic vice-presidential nomination. Kennedy's decision to run for the presidency in 1960 and preparations for his campaign are also examined. The study then explores the background of the West Virginia primary. The link between West Virginia's socio-economic status and the state's 1960 political structure is investigated. Because of the critical importance of the religious issue in the primary campaign, West Virginia's religious profile is described.

The study reviews the progress and setbacks of Kennedy's West Virginia campaign and discusses problems that arose and how they were handled. Attention is focused on Kennedy's treatment of the religious issue, his most formidable West Virginia hurdle. A description of Kennedy's three brief tours of West Virginia is given together with an account of his campaign organization and his supporters. Kennedy's immediate opponent, Hubert Humphrey, and his campaign receive brief attention. Kennedy's other opponents both in and out of the state are also discussed. Kennedy's campaign techniques, including television appearances and advertising, receive attention.

The study then focuses on Kennedy's West Virginia speeches. It examines his ethical (*ethos*), emotional (*pathos*), and logical (*logos*) proofs/appeals according to Aristotelian and contemporary rhetorical theory. The study analyzes Kennedy's development of six major speech themes relevant to West Virginia: religion, West Virginia's economic problems, West Virginia's potential, the federal government's neglect of West Virginia, Humphrey's unsuitability as a presidential candidate, and Kennedy's viability as a presidential candidate.

Kennedy's audible and visual delivery in the West Virginia primary (as elsewhere) also come under investigation. His mode of delivery, general appearance, bodily action, and voice are examined, together with problems of presentation and how he overcame them. Finally, the study reviews Kennedy's style in the West Virginia primary. It inspects the popular concept of style as image building. Kennedy's language is examined for the traditional classical elements of correctness, clearness, appropriateness, and embellishment. In addition the Fry formula and graph for readability/listenability is applied to twelve of Kennedy's prepared West Virginia speeches for which delivery is verified, and the results are examined for significance.

MALE AND FEMALE MODES OF RHETORIC: A CONTENT ANALYSIS

Order No. 8103032

HARDMAN, PAMELA SUE, PH.D. *Ohio University*, 1980. 204pp. Director of Dissertation: Robert Roe

The purpose of this study was to explore three related questions about a rhetorical problem that has only recently been raised in discussions about composition: the possibility of the existence of sex-linked modes of rhetoric. The differences that have been suggested in the use of language by women and men, the actual rhetorical practices of professional men and women writers, and the implications of those practices for the composition curriculum were defined as the areas of concern.

To explore those questions, a review of related literature and a content analysis of a corpus of contemporary expository and persuasive essays by an equal number of professional men and women writers indexed in *Reader's Guide to Periodical Literature* were made, the essays being chosen by a multistage random sampling technique which matched the writers by journal. For the content analysis, elements of the rhetoric of the essay were divided into these discrete and quantifiable categories: type of introduction; structure, style, and placement of thesis statement; type and number of topic sentences; types of paragraph development in the body of the essay; and type of conclusion. Hypotheses about rhetorical approaches women would take for each of these categories were formulated, based on the review of literature.

The review of literature shows that differences alleged to occur in the use of language by women and men reflect sex-role stereotypes which label women's use of language as deviant and inferior because it is not male. Intuitive analyses and anecdotal observations suggest that women adopt a non-assertive mode of indirection as a defense against a hostile audience that is unlikely to believe them. None of the empirical studies on sex differences in writing, however, indicates that women are handicapped as writers; in fact, they write as successfully, if not more successfully, than men, such sex differences as are found not being well-defined.

The results of the content analysis of this sample of 50 essays show no support for the existence of sex-linked modes of rhetoric. None of the hypotheses is supported by the content analysis: the only differences between the women and men in the sample occur in paragraph development, in which women develop significantly more paragraphs by textbook methods and men make a significantly greater use of a type of paragraph labelled *additional comment*, findings not predicted by the review of literature. The data indicate instead that aspects of the so-called "female" and "male" modes are used by both sexes; rarely are all the features of either mode combined in one essay. Rather than being the cautious, defensive writers portrayed by the review of literature, the few men and women in the sample who use the female mode are experienced writers who have a specific audience in mind, one that is intelligent, receptive, and willing to take the time to concentrate on the nuances of the female mode.

The implications of these results for composition instruction are that students should have experience writing in other modes than the male, or classical, paradigm and that the belief that women are handicapped as writers should be dispelled. Tables and directions for further research are included.

CHARISMATIC COMMUNICATION AND FAITH HEALERS: A CRITICAL STUDY OF RHETORICAL BEHAVIOR

Order No. 8103639

LEWIS, TODD VERNON, PH.D. *The Louisiana State University and Agricultural and Mechanical Col.*, 1980. 347pp. Supervisor: Professor Harold Mixon

Faith healing evangelists attract devoted followers who perceive these religious leaders as possessors of *charisma*. Charisma is a concept that is often applied to any leader/communicator whose eloquence, persuasion, transcendence, and personal aura set him or her apart from the average person. In this dissertation charisma is operationally defined, linked to a process of communication, and applied to the rhetorical behavior of three prominent faith healing evangelists: Aimee Semple McPherson (1890-1944), A. A. Allen (1911-1970), and Kathryn Kuhlman (1907-1976).

A survey of selected theories of charisma provides elements for a synergistic "charismatic-communication-influence-process-model." The newly formed model amalgamates charisma research from such academic disciplines as sociology, psychology, political science, philosophy, and speech communication. Situational crises characteristics that create the charismatic milieu reveal the necessary bond between charismatic leader and devoted follower.

The three case studies of McPherson, Allen, and Kuhlman exemplify the power of charismatic rhetorical techniques as well as charismatic perception. These three evangelists signify an influential group of communicators. Their rhetorical behavior represents the communicative impact of charisma.

'WORLD-VIEW AND RHETORICAL CHOICE: THE IDEOLOGY AND TACTICS OF SELECTED ANTIWAR PROTEST GROUPS IN THE VIETNAM ERA

Order No. 8104736

LINDER, PATRICIA LOFTON, PH.D. *Northwestern University*, 1980. 225pp.

This dissertation explores the concept of world-view and its relationship to rhetorical choice. Based on the notion of world-view explained in the works of Wilhelm Dilthey, the rhetorical concept of world-view is used to identify the assumptions which underlie arguments and tactics employed by individuals or collectives. World-view is related to rhetoric in a fundamental way: it outlines the parameters of legitimate argument, giving rise to culturally rooted responses to recurrent situations, known as archetypes. The concrete response to the archetypal situation, the signature, can be used as a way to analyze the axiology and ontology of an individual or collective as they are manifested in symbolic artifacts.

The signature of the groups in question is determined by analyzing the views of human nature, the relationship of man to man, man to God and man to knowledge implicit or explicit in the rhetoric of those groups. From the signature, the world-view, otherwise inaccessible due to its unconscious nature, can be inferred. Once the world-view is established, the symbolism and tactics of the group in question are analyzed to determine whether they are consistent with the world-view expressed in the verbal rhetoric.

The signature of The Resistance revolves around the concepts of individual responsibility and the necessity of autonomy from civil coercion. Man is viewed as inherently good, while the environment of mass society forces people into roles which allow them to dehumanize other people. The war and the draft are viewed as manipulative and immoral, and The Resistance believes that people should declare their independence from the system through an existential act of freedom. The symbols and tactics used by The Resistance in demonstrations reflect these views.

The Vietnam Veterans Against the War view people as essentially good, but corruptible. The evil within the system generates from an economic system of imperialism; some people are imperialists, and therefore beyond salvation. The organization places great stress on equality and brotherhood, and argues from circumstance that the war creates economic dislocations which must be alleviated. Aware of the impact of the media, particularly television, the VVAW often uses staged events in order to inform the people of the situation in Southeast Asia. Rather than relying on individual acts of moral witness, the VVAW chooses to implement their policies through small projects with specific goals on the local level.

The distinction in the rhetoric and world-views of the VVAW and The Resistance is not unusual among the antiwar movement as a whole. Many different organizations with many different rationales for protest exist, and these reasons reflect fundamental distinctions in axiology and epistemology.

'GOD BLESS THE PRESIDENT': THE RHETORIC OF INAUGURAL PRAYER

Order No. 8105770

MEDHURST, MARTIN JAY, PH.D. *The Pennsylvania State University*, 1980. 670pp. Adviser: Thomas W. Benson

"'God Bless the President': The Rhetoric of Inaugural Prayer" is an historical and critical study of the role played by clergymen in the inauguration of the President of the United States. The study focuses on how the words and deeds of clergymen have functioned rhetorically to invite audience acceptance of particular views concerning the meaning of the inauguration, the historical role of the American nation, and the relationship of America and Americans to Almighty God.

The study is divided into ten chapters. Chapter 1 introduces prayer as a form of rhetoric--as discourse designed to elicit a response from an audience. Chapter 2 surveys the early Puritan origins of politicized prayer and traces the pathway from congressional prayer to inaugural prayer. Special attention is focused on Reverend Jacob Duché, the first chaplain to Congress, and Reverend Samuel Provoost, the first inaugural clergyman. Chapter 3 is devoted to inaugural prayer during the Roosevelt years of 1937-1945 with particular focus on the role of Monsignor John A. Ryan. Chapter 4 deals with the Truman inaugural of 1949 and the interaction of historical situation, political Zionism, and the appearance of Samuel Thurman as the first inaugural rabbi. Chapter 5 covers the Eisenhower inaugurations of 1953 and 1957 and demonstrates how religious display served distinctly persuasive functions.

Chapter 6 focuses on the 1961 inauguration of John F. Kennedy and explores how the issue of Roman Catholicism affected the inaugural prayers. Chapter 7 examines Lyndon Johnson's attempt to control the prayers of the inaugural clergymen at the 1965 ceremony. Chapter 8 covers the 1969 and 1973 inaugurals of Richard M. Nixon and demonstrates the argumentative and polemical nature of the inaugural prayers of the period. Chapter 9 examines the Carter inaugural of 1977 and shows how the prayers departed significantly from the rhetorical forms that had previously characterized the inaugural occasion.

Chapter 10 concludes the study by providing a synopsis of inaugural prayer rhetoric from 1937 to 1977. The areas discussed include: (1) Factors affecting clerical selection, (2) Factors affecting rhetorical invention, (3) Major syntactical elements of inaugural prayer, (4) Major rhetorical appeals of inaugural prayer, and (5) Major problems posed by inaugural prayer.

The study concludes that inaugural prayer functions rhetorically to unify the national audience, legitimate religious groups and expressions, transcend political and ideological differences, further politically expedient ends, testify to national dependence upon God, and proclaim national righteousness.

THE RHETORICAL MONITORING PATTERNS OF SELECTED POLITICAL COMMUNICATORS

Order No. 8100937

MARTIN, DONALD RICHARD, PH.D. *The University of Texas at Austin*, 1980. 330pp. Supervisor: Robert C. Jeffrey

Rhetorical sensitivity, selectivity, and adaptation are critical concerns for the rhetorical theorist. This investigation integrates the theoretical constructs of self-monitoring (i.e., a psychological sensitivity to the behavioral cues furnished by others that influence individual selectivity in the presentation of expressive behavior) into an investigation of the symbolic rhetorical adaptation exercised by political communicators. The investigation provides insight into how the symbols chosen for verbal expression by the political communicator are affected by the selective nature of self presentation. This theoretical integration yields a critical methodology facilitating the detection of rhetorical patterns reflective of monitoring influences on rhetorical behavior. Explaining how and why politicians monitor the choices they make in the selection and control of their expressive behavior furnishes a behavioral focus that can be utilized in subsequent studies of rhetorical selectivity, sensitivity, and adaptation.

AN ANALYSIS OF THE RHETORICAL AND HISTORICAL ROLE PLAYED BY THE HON. CHARLES A. SUMNER IN THE RATIFICATION OF THE TREATY TO PURCHASE RUSSIAN AMERICA

Order No. 8104142

NANCARROW, DOUGLAS MERRILL, PH.D. *Washington State University*, 1980. 294pp. Chairman: David B. Strother

The purpose of this study is to examine the role played by Charles Sumner in the ratification of the Treaty for Alaska. While historians generally credit Secretary of State William Seward for its ratification, it is contended in this study that Sumner was singularly responsible by virtue of his actions as (1) Chairman of the Senate Foreign Relations Committee, and (2) as a powerful orator, who in a two and three-quarter hour speech before the Senate, persuaded his colleagues to ratify the Treaty.

Other components of the study consist of: (1) a brief history of attempts to purchase Alaska from 1834 to 1867; (2) an analysis of selected newspaper reports to determine their influence as public opinion makers; and (3) a brief rhetorical analysis of Sumner's speech before the Senate to determine his use of proofs, style, arrangement, delivery, and memory.

AN EXPLORATORY INVESTIGATION OF HOUSE'S 1976 THEORY OF CHARISMA AS REVEALED IN THE SPEECHES OF AMERICAN CHARISMATIC LEADERS Order No. 8106270

OHL, CORAL MARSHA, PH.D. *The Florida State University*, 1980. 185pp. Major Professor: Thomas R. King

This study was designed as an investigation of the speeches of known charismatic leaders to see if the elements stated in House's "A 1976 Theory of Charisma" were indeed present and evident in their speeches. The purpose of this thesis was to identify and to develop objective methods which could be used in investigating the theory and to apply those techniques to the speeches of charismatic leaders. This was done through a series of content analytic methods.

Ten American charismatic leaders (1930-1980) were chosen by a select group of raters. Two speeches by each of the charismatic leaders were examined. Each speech was analyzed for evidence of specific charismatic behaviors, goal articulation, role modeling, personal image building, demonstration of confidence, high expectations for followers, and motive arousal behaviors.

The traits and specific behaviors that House theorized would be found in charismatic leaders were generally evident in the speeches analyzed; however, the study suggests that religious leaders possess different characteristics and displayed behaviors different from other types of charismatic leaders.

Power and achievement were not as prevalent in the speeches of the religious leaders as in the other leaders, and they did not display as positive a concept of their followers as did other types of leaders. Yet a strong belief in the moral righteousness of their belief seemed more of a necessity for them. Future studies should explore the differences between the religious charismatic leaders and charismatic leaders in other fields such as military or politics.

A RHETORICAL ANALYSIS OF THE SPEAKING OF BARRY MORRIS GOLDWATER, 1969-1974 Order No. 8110423

PORTER, SHARON BOWERS, PH.D. *The Louisiana State University and Agricultural and Mechanical Col.*, 1980. 256pp. Supervisor: Professor Waldo W. Braden

The late 1960's and early 1970's witnessed a political renaissance of conservatism in America and a resurgent interest in the conservative Senator from Arizona, Barry Morris Goldwater. This dissertation attempts to explain how the Arizona made rhetorical choices in light of his political ideology. The investigation focuses on the question of whether Goldwater's conservatism or his view of himself limited his rhetorical flexibility and/or the ultimate acceptance or rejection of his messages. To facilitate this task, a comparison was made of how Goldwater approached two diverse audience types: (1) partisans and (2) neutral and hostile groups.

Barry Goldwater's rhetoric displayed the characteristics of the authoritarian personality. His method of information processing reflected the tendencies of isolating information, filtering incoming data through accepted authority figures, and a reluctance to process new and scientific information. The Senator also exhibited the characteristics of this personality type through the drawing of specific in-out group distinctions and a view of the world as a hostile and threatening place.

Barry Goldwater coached his arguments in terms of fundamental values and principles. To be free and to enjoy the individual liberties inherent in the democratic form of government demanded that man be strong, honor his commitments, and adhere to a system of societal laws and order. These were the fundamental premises on which Barry Goldwater's positions were based.

Between 1969 and 1974 the Senator assumed the mantle of a statesman-preacher. Assured that the public was ready to receive 'the truth' as represented by the Senator through the guidelines afforded to him by the conservative ideology, Goldwater proceeded with his mission to dispense these facts to the masses. The claims, evidence, analogies, and reasoning, as well as the argumentative and persuasive strategies the Senator used, support the feeing held by the Arizonan that his mission was to impart the gospel of conservatism to the American public in the hope that they would use its guidelines as a cornerstone for action.

Established as the spokesman of conservative audiences and convinced of the correctness of his position, the Senator saw his rhetorical purpose with these individuals as one of mobilizing strength for the cause they shared. Convinced also that the people listening to him would accept his position, the Senator capitalized on common premises and the means by which these individuals assimilated information rather than on offering formally valid arguments. Viewed as an authority figure for these groups, he based his arguments on premises they espoused, and constructed his arguments so that the listeners could easily accept them without causing dissonance with the other beliefs they held.

When Barry Goldwater spoke to neutral and hostile audiences, he was dealing with a segment of society that did not share his view of reality. The Senator did adapt to his audiences when he argued for change and when he used broad-based American values rather than conservative premises. However, primarily Goldwater based his rhetoric to neutral and hostile audiences on the belief he was now an accepted leader and an authority figure in the political sphere. Essentially the topics on which the Senator spoke and his stand on those issues were not appreciably different from those espoused in 1964.

Goldwater's failure to present formally valid units of proof hampered his effectiveness with non-conservative audiences. These groups neither understood nor accepted the reasoning processes the Senator advanced. Operating from a different frame of reference, the information provided by the Senator failed to penetrate their belief-attitude structure.

PAUL AND JANSENIST RHETORIC Order No. 8104419

RAWSON, KATIE JEAN, PH.D. *The University of North Carolina at Chapel Hill*, 1980. 260pp. Supervisor: E. Morot-Sir

Paul's influence on the Jansenists' thought centers on rhetoric or theory of language. Their insight that man is language, figure rather than Reality, is closely related to the Pauline parallel between Adam and Christ. Adam (man) is a figure of Christ, who is both the reality and the image of God. Jansenist awareness of man's *néant* and his continual subsistence in Christ stems from constant meditation on the Phil. 2 text which speaks of the Incarnation in terms of an *anéantissement* and Col. 1 text which states that all things were created and cohere in Christ.

Paul's figurative interpretation of the Old Testament provided the key for Jansenist hermeneutics. His teaching about the blindness of men untouched by grace helped Port-Royal thinkers understand their own privileged situation: The concept of the *deus absconditus* appealed to the Jansenists so greatly because this notion explained the spiritual blindness of their worldly and Jesuit opponents.

The apostle's thought shaped Jansenist reflection on the veils which conceal God: nature, the Jewish people and the Old Testament, and the incarnate Christ. Paul's Adam/Christ parallel forms the basis for the concepts of fleshly and spiritual religion, the Old and New Covenants. The Jansenists' desire that inner graces be accompanied by visible holiness reflects the apostle's insistence that an individual's conversion, which is effected by grace, be manifested in godly character. For Paul and Port-Royal, morals, like rhetoric, should be univocal.

The most significant Pauline contribution to the Jansenists is the apostle's identification of the crucified Christ as the ultimate God-rhetoric. The conduct of those men and women who withdrew to Port-Royal, their lifestyle and polemical struggles are all a response to the "word of the Cross."

Comparison of the writings of Saint-Cyran, the "grand Arnauld," Nicole and Pascal suggest that Pascal's originality springs from his understanding that the relationships between God and man is rhetorical, a biblical insight. Pascal's fidelity to the Bible results in universal, timeless, "modern" thought.

TEARS OF RAGE: A HISTORY, THEORY, AND CRITICISM OF ROCK SONG AND SOCIAL CONFLICT RHETORIC, 1965-1970

Order No. 8109553

READING, JOSEPH DONALD, PH.D. *University of Oregon*, 1980. 375pp. Adviser: Dominic A. LaRusso

This dissertation represents an effort to discover and explain relationships between American-British popular song and the rhetoric of social conflict during a recent historical period. Its purpose was to investigate the use of rock songs to communicate messages of social criticism and protest. The tools employed in the investigation were those of historical research--chiefly the methods of biography and political history--and those of rhetorical theory and criticism. Part One contains a history of rock from its traditional beginnings to the recent past, focusing primarily on songs and social conflict rhetoric between 1965 and 1970. In Part Two, attention is turned toward traditional and contemporary theories of rhetoric in a critical effort to explain the discursive and suasory aspects of song during the period. Since literally hundreds of songs and singers addressed issues which engendered social conflict, the scope of the study was necessarily selective.

A close historical link was found between the rhetoric of social movements which protested racial inequality and American military intervention in Vietnam and the songs of such artists as Bob Dylan, the Beatles, the Rolling Stones, the Jefferson Airplane, Country Joe and the Fish, and many others. Artists and songs commonly went beyond the traditional place of popular music as primarily an entertainment medium into the realm of *advocacy* concerning social issues and policy.

The application in Part Two of rhetorical theories and criticism to the social conflict songs of the sixties revealed several interesting aspects of song rhetoric. Songs advocating social change have been recognized as potential threats to established social order at least since Plato's time. However, the stunning growth of mass communication media has greatly increased the abilities of singers to reach national and international audiences. Songs about social conflict appear in all of the three traditional rhetorical contexts--the judicial, the legislative, and the ceremonial. According to classical and modern definitions and theories, from Aristotle to the present, it is clear that songs can and do function as persuasive forms of communication. Songs are an important means of building unity and identification between singer and audience with regard to whatever issues, facts, policies, and values an artist chooses to address in song.

Among the most important rhetorical images used by both singers and agitators to express discontent is their common identification with heroic outlaws in the tradition of Robin Hood and Jesse James. Songs in praise of outlaws as champions of the poor and oppressed symbolize the essential impulse to revolution. Moreover, the betrayed outlaw as victim and martyr to the cause of social justice serves as a metaphor that illuminates one fundamental process of social conflict and change--that is, the redemption and rebirth of society as the result of a ritual sacrifice of symbolic victims. This rhetoric of heroic outlawry, of self-sacrifice aimed at overthrowing the tyrannical authority of an unjust order, often appeared in the songs of the late sixties. As a rhetoric of protest, such songs conform to theories of social relations and symbolic action advanced by Kenneth Burke and Hugh Duncan. Social conflict rhetoric generated apocalyptic visions of death and renewal; song rhetoric in the late sixties gave expressive, artistic form to such visions in a unique and potent way.

THE ART OF JAMAICAN ORAL NARRATIVE PERFORMANCE

Order No. 8023437

TANNA, LAURA DAVIDSON, PH.D. *The University of Wisconsin - Madison*, 1980. 762pp. Supervisor: Professor Harold Scheub

The performance of oral narrative in Jamaica dates to the 1500s when slaves brought their narratives from West Africa. A 1924 collection, made by anthropologist Martha Warren Beckwith, establishes that Jamaican narratives share characters, themes, and specific plots with narratives in African collections. No study has been made of them as an art form, however. This dissertation seeks to determine if contemporary performers of Jamaican oral narratives of African heritage use the same patterns and performing techniques as do performers in Africa.

The need for accurate and up to date information led me to undertake eighteen months of field work in Jamaica from April, 1973, through October,1974. My tape recordings in Jamaican patois of performances and interviews with performers were subsequently transcribed in two scripts: one, a transcription close to English, to allow ease in reading; and second, a phonemic transcription, using a script developed by Frederic Cassidy, to permit accuracy in patois pronunciation. A selection of thirty-two narratives collected during field work is included in the dissertation. The first section of the dissertation discusses this field work, transcription, previous collections, and general oral tradition of which the narratives are a part. A survey of songs, rhymes, riddles, proverbs, and different genre of narrative indicates how trickster and non-trickster narratives of African origin compare with the wider range of Jamaican oral arts.

The specific methodology applied to trickster and non-trickster narrative performances is based on a model Harold Scheub developed during work on African oral narratives. His methodology and that of structuralist scholars who contributed to it are discussed in the second section. Experiences of individual Jamaican performers in developing their skills are combined with a theoretical discussion of oral narrative performance. The methodology seeks to establish that narratives are composed of several patterns developed in performance by use of repetition and variation. The raw material with which a performer works includes essentially verbally, vocally, and nonverbally evoked images which are organized into patterns through rhythmic repetition. By placing images in these patterns, the performer enables the audience to compare them, a process which sometimes results in metaphor. In simpler trickster narratives, devices such as expansible images or patterned image-sets are used, juxtaposing images which are very similar. In more complex narratives, parallel image-sets are introduced, in which different images are juxtaposed. When synthesized, they become metaphorical, revealing one common underlying idea. The metaphoric process allows different facets of an idea to be explored in performance, so that themes of greater complexity can be presented.

When this methodology is applied to Jamaican narratives, patterns Scheub has discerned in African narratives are evident in Jamaican narratives. Each trickster and non-trickster narrative has a central song or saying forming the core of an image. Rhythmic repetition is essential to all oral narrative performance, since all narrative structures share a basic comparative process, though only the most complex culminate in metaphor. Expansible images, patterned image-sets, and parallel image-sets are found to be common to both African and Jamaican oral narratives. Application of Scheub's methodology to Jamaican oral narratives, and comparative analysis of Jamaican and African narratives demonstrate that Jamaican narratives survive in much the same form as their African originals, although none of the Jamaican narratives in my collection, or any other, can match the complexity of some African narratives. Nonetheless, the Jamaican art of oral narrative performance is characterized by the same process of patterning verbal, vocal, and nonverbal elements of performance.

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